

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

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SATURDAY, AUGUST 15, 1857.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Provincial Tour. - Liverpool, Bath, Bristol, Plymouth, Bradford, Edinburgh, Glasgow, and Dublin. - Italian opera. - Piccolomini, Spezia, Ponsa, Fazio, Ortolani, Belletti, Belart, Bonaventano, Rossi, Mercuriali, Aidi, and Giuglini will appear - at Bradford, on the 17th of August; Bath and Bristol, from the 20th to the 24th of August; Plymouth, from the 26th to the 28th of August; Liverpool, from the 31st of August to the 4th of September; Glasgow, on the 7th, 9th, and 11th of September; Edinburgh, on the 8th and 10th of September; Harrogate (Concert), on the 14th September; Dublin, on the 12th of October.

BLINDNESS.—Organ Performances.—

THE FOURTH of a SERIES of PERFORMANCES by Blind Musicians, on the ORGAN, at the Private Establishment for the Blind, Turnham-green, W., will take place on Thursday, the 20th instant, at 3 p.m., when Miss ELIZA NORTHCOTE, of St. Ann's and St. Agnes' Church, City, will preside at the Instrument lately erected for the School by Messrs. Robson. Programmes, conferring admission, forwarded free by post, upon application to Mr. Wm. Wood, Principal.

CRYSTAL PALACE.—Mr. E. H. Turpin

will PERFORM on Thursday next, the 20th inst., at half-past Two, on the GREAT ORGAN (Messrs. Gray and Davison), and every succeeding Thursday, until further notice.

MISS MESSENT has REMOVED

to 13, HINDR-STREET, MANCHESTER-SQUARE.

THE BROUSIL FAMILY,

patronised by Her Most Gracious Majesty, H.R.H. the Prince Consort, and the Royal Family. - All letters and applications to be made to Herr Brousil, care of Mr. Chas. Jefferys, 21, Soho-square, London.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 34, Newman-street, Oxford-street.

ROYAL ITALIAN OPERA.

Dublin, Liverpool, Manchester, Birmingham. - Madame Bosio, Mdle. Parepa, Madame Didie, Madame Tagliafico, and Mdle. Victoire Baffe; Signor Gardoni, Signor Neri-Baraldi, Signor Graziani, Signor Tagliafico, Mons. Zelger, Signor Polonini, and Signor Ronconi. The above artistes of the Royal Italian Opera will perform in Liverpool, from the 17th to the 21st of August; in Manchester, from the 22nd to the 29th of August; and in Birmingham, from the 31st of August to the 2nd of September, when the following operas will be given: - *Il Trovatore*, *La Traviata*, *La Favorita*, *La Sonnambula*, *Lucia di Lammermoor*, *Fra Diavolo*, *I Puritani*, *Il Barbiere di Siviglia*, *L'Elisir d'Amore*, and *Ricciotto*. These operas will be produced with all the well-known completeness of the Royal Italian Opera, and mounted with the splendid costumes and appointments of that celebrated establishment. Conductor, Mr. Alfred Mellon. Prompter—Signor Montecari. Acting and Stage Manager—Mr. A. Harris.



NORFOLK AND NORWICH MUSICAL FESTIVAL,

In aid of the principal Charities in Norfolk and Norwich, under the patronage of the Queen, the Prince Consort, the Duchess of Kent, the Duchess of Cambridge, and the Duke of Cambridge.

Conductor . . . MR. BENEDICT.

On Tuesday, Wednesday, and Thursday evenings, the 15th, 16th, and 17th of September,

GRAND MISCELLANEOUS CONCERTS, including

SPOHR'S SYMPHONY, THE SEASONS,

HOWARD GLOVER'S TAM O'SHANTER,

A portion of PIERSON'S FAUST,

and choice selections from the musical productions of other eminent composers.

On Wednesday morning, the 16th of September,

SPOHR'S SACRED CANTATA,

"GOD, THOU ART GREAT;"

MENDELSSOHN'S LOBGESANG, or Hymn of Praise,

and

MOZART'S REQUIEM.

On Thursday morning, the 17th of September,

BEETHOVEN'S MOUNT OF OLIVES,

and

HAYDN'S SEASONS.

On Friday morning, the 18th of September,

THE MESSIAH.

Principal Singers:—

MADAME CLARA NOVELLO,

MDLLE. LEONHARDI

(her first appearance in England),

MADAME WEISS, MRS. LOOKEY,

and

MDLLE. PICCOLOMINI;

SIGNOR GARDONI, SIGNOR GIUGLINI,

MR. LOOKEY, MR. MIRANDA,

MR. WEISS, and SIGNOR BELLETTI.

The Band will include the most eminent professors from London, and, comprising the Chorus, will consist of nearly

FOUR HUNDRED PERFORMERS.

On Friday evening, the 18th of September,

A FANCY DRESS BALL,

the Ball Band being conducted by Mr. Weippert.

The performances and ball will be in St. Andrew's Hall.

ROGER KERRISON, } Hon. Secs.
J. B. MORGAN, }



Musical Publications.

All who attend the NORWICH MUSICAL FESTIVAL should provide themselves with

HANDBOOKS of the ORATORIOS, &c.

The most complete editions are those published by Robert Cocks and Co., and may be had of all music-sellers and booksellers. The Festival edition of the "Messiah," from Mozart's score, 1s. 4d.; handbook edition, 2s.; the people's edition, 3s. 6d.; folio copy, 15s.; ditto, with appendix, &c., 18s.—the "Creation," 2s.—Mozart's Twelfth Service (Mass), 2s.—Mozart's "Requiem," 2s. N.B. These are John Bishop's celebrated arrangements, from a copy of which Madame Jenny Goldschmidt-Lind sang, i.e., "Messiah" and the "Creation." Complete lists of all the oratorios, &c., published, together with specimen pages, may be had gratis and postage free.

London: ROBERT COCKS and Co., New Burlington-street, and of all music-sellers.

"WE MEET AGAIN TO-MORROW."

Ballad. Composed by EDWARD F. RIMBAULT, LL.D., 2s. "Truthful sentiment in expressive melody cannot fail to be always well received."—"The harp of the Troubadour." Ballad. Poetry by Harry Stoe Vandyk; music by Edward F. Rimbault, LL.D., 2s.—"Perhaps it's as well as it is." Comic ballad. The poetry by James Bruton, Esq.; music by Edward F. Rimbault, LL.D., 2s. "Innocent, smart, and lively, and received with applause in all circles."

London: ROBERT COCKS and Co., music publishers to their Majesties Queen Victoria and the Emperor Napoleon III.

HAMILTON'S Modern Instructions

FOR THE PIANOFORTE has enjoyed a more extensive popularity and commanded a larger sale than ever fell to the lot of any similar work. 150 large editions have been already disposed of; and the inquiry for it continues to increase. The great popularity of the Modern Instructions admits of an easy explanation. Hamilton was eminently qualified for the compilation of such a work, not only from his varied acquirements, large resources, and accurate knowledge, but still more from the logical method which prevailed in all he did. His mature judgment always truly dictated what exactly, according to the pupil's previous knowledge, ought to be said, and his large didactic experience and tact in elucidation always suggested the best method of saying it. Hence his name has (as it has been observed) found a place beside those of Bion, Barbauld, Lindley Murray, Pincock, Chambers, and the very few others who have won a lasting reputation by contributing to the supply of the intellectual needs of children. Enlarged by Carl Czerny. 62 large folio pages, price only 4s. Also, Hamilton's Modern Instructions for Singing, 5s.

London: ROBERT COCKS and Co., New Burlington-street; and of all music-sellers and booksellers.

LEGENDARY BALLADS.

—Words and Music by Dr. WHITE.—Sing by the author with the greatest success in his popular musical entertainments. A pleasing and novel collection of quaint ballads. The six following are already published, beautifully illustrated in colours from designs by the best artists: No. 1, "Dreaming Nora," 2, "The Nervous Irish Maid," 3, "Song of the Mermaid," 4, "Take this Heart," 5, "Mawrro Mavourneen," 6, "My heart's in the waltz." Price 2s. 6d. each, postage free. Also, Dr. White's Fairy Fantasia for the pianoforte, with portrait. Price 3s.

London: Metzler and Co., 25, 37, and 38, Great Marlborough-street, W. Wholesale, agents, for Alexandre's Harmoniums, &c.

Musical Publications.

(Continued.)

WANTED, SOME CLEAN COPIES of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Third Edition.—Sung by Miss Poole.

"KIND WORDS."—Ballad.

Composed by JULIA MILLS.

ADDISON, HOLLIER, and Co., 210, Regent-street.

Musical Instruments.**To the Music Trade and Profession.—**

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gauge, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairs provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.**HOLLOWAY'S PILLS.**

for dropsical swellings and turn of life.—This is a most distressing period in woman's history; it destroys thousands; the whole of the gross humours collect together, and, like a tide, sweep away health and life itself, if not timely and powerfully checked. The most certain remedy for these dangerous symptoms is Holloway's Pills: armed with this great antidote, the fiery ordeal is passed, and the sufferer is once more restored to the possession of unimpaired health. They are equally efficacious at the dawn of womanhood.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 24, Strand, London, and 90, Maiden-lane, New York; by A. Stamp, Constantinople; A. Guldley, Smyrna; and E. Muir, Malta.

Exhibitions, &c.**ROYAL COLOSSEUM, Open Daily.—**

Admission, One Shilling.—Under the management of Dr. Bachhoffner, F.C.S.—Patrons, Her Majesty the Queen, and H.R.H. the Prince Consort.

Great success of the new Musical and Pictorial Entertainment entitled *An Hour at the Antipodes*, by Mr. George Buckland.

Morning Exhibition commencing at 12. On Monday, Wednesday, and Friday, Mr. Geo. Buckland's Entertainment of the *HALLS and MANSIONS of the ENGLISH NOBILITY*.

On Tuesday, Thursday, and Saturday, the Musical and Pictorial Entertainment, entitled *AN HOUR AT THE ANTIPODES*, at 2.30. Dissolving Views, Colossal Panoramas of London by Day, Conservatories, Fountains, Classic Ruins, Stalactite Caverns, Swiss Cottages, and stupendous Mountain Torrent, discharging 90 tons of water per hour. Grand Diorama of Lisbon, at 4.30 p.m., &c.

Evening Exhibition, commencing at 7. Mr. Geo. Buckland's Musical Entertainment, at 8. Promenade Concerts at 9 o'clock. Vocalists—Miss Susanna Cole, Miss Clara Fraser, and Miss Julia Bleaden. Colossal Panoramas of London by Night, Swiss Cottages, and stupendous Mountain Torrent, brilliantly illuminated by the Electric Light; Conservatories, Fountains, and Classic Ruins, Stalactite Caverns, and Grand Diorama of Lisbon, before and after the Great Earthquake, with startling effects, at 10.15.

Children under Ten years of age and schools, half-price.

MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

The ROYAL POLYTECHNIC is OPEN

from 12 to 5 and 7 to 10, having been redecorated and carpeted. Admission to the whole, One Shilling. Children under Ten, and Schools, half-price.

New Lecture by J. H. Pepper, Esq., on *AQUARIUMS, or OCEAN and RIVER GARDENS*; illustrated with numerous specimens.

New Lecture by Mr. King, on *THE ATLANTIC TELEGRAPH CABLE* on board the *Agamemnon* and *Niagara*.

Great Increase of the *DISSOLVING VIEWS* and *PANORAMAS*, illustrating *CHINA* and the Localities of the present *WAR*, &c., with an interesting *LECTURE* on the "MANNERS and CUSTOMS of the CHINESE," by A. E. Spencer, Esq.

Stevens's Eighty new Cosmoramas and Life-like Stereoscopes. The Diver and Diving Bell; more than 3000 Models and Works of Art. Electrical Experiments. Machinery always in Motion: Montanari's Art Wax-Work, &c., &c.

Exhibition daily, at One and half-past Seven, of interesting objects, including *IMPURE LONDON THAMES WATER*, in the far-famed Polytechnic Oxy-Hydrogen Microscope.

FALLS OF NIAGARA, daily, from 10

to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary *PICTURE* will shortly *CLOSE*.—Lloyd, Brothers, and Co.

PROFESSOR ANDERSON

at home again at the *LYCEUM THEATRE* on Monday, August 17.

LYCEUM THEATRE ROYAL.

Monday next, August 17, Professor ANDERSON, Great Wizard of the North, in a re-modelled form of his celebrated *ENTERTAINMENT of Magic and Mystery*, produced as *A NIGHT IN WONDER-WORLD*, with Novel Experiments, Extraordinary Surprises, and Scenic Accessories never before introduced. The entirely new Magical Effects produced by the Dial of the Thoughts, the Hercules Traction, the Thaumaturgic Hat-box, and other recent additions to the repertoire of Wonders, render the entertainment doubly as mysterious and a hundredfold more astonishing than in the form when presented at the same Theatre in 1855, for nearly 150 successive nights. Monday, August 17. Private boxes, £2 2s., £1 10s. 6d., and £1 1s.; stalls, 4s.; dress circle, 3s.; upper boxes, 2s.; pit, 1s.; gallery, 6d.; no half-price. Doors open at half-past 7, commence at 8. The box-office now open under the direction of Mr. F. Chatterton, jun., daily, from 11 till 4. Private boxes and stalls may be secured at all the public libraries.

WELLINGTON MONUMENT,

Westminster-hall. The *EXHIBITION of MODELS for the WELLINGTON MONUMENT*, Westminster-hall, is *OPEN* to the public, free, *THIS DAY*. Clarke's descriptive catalogue may be had at the entrance, price 6d.

PHOTOGRAPHIC SOCIETY.

Now Open, the *FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY*, at the Gallery of the Painters in Water Colours, 51, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

GRAND FETE,**THIS DAY, at the CRYSTAL PALACE,**

for the *EARLY CLOSING ASSOCIATION*, with special attractions. Doors open at Ten. Admission, 1s.; children half-price.

JOHN LILWALL, Hon. Sec.

35, Ludgate-hill.

•• It is hoped the friends of the Society will do their utmost to secure a large attendance. It is especially solicited and trusted that employers will, with their usual kindness, lend their valuable co-operation.

EXHIBITING at the Adelaide Gallery,

Lowther-arcade, Strand.—"Prince," the *GIANT AMERICAN BLOODBOUND*, the king of all dogs, and pronounced by naturalists, artists, &c., the greatest animal curiosity living. His gigantic form, prodigious strength, matchless beauty, and perfect training, are the admiration of all. 1s. admission. Gentlemen desiring the breed please apply to the exhibitor. "Prince" is for Sale.

EXHIBITION OF PHOTOGRAPHY.—

Mr. MAYALL'S GALLERY of PHOTOGRAPHIC PORTRAITS of eminent men *OPEN* daily for public inspection. The exhibition contains Mr. Mayall's newly patented ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style. Many of Mr. Mayall's sitters having honoured him with permission to include copies in his exhibition, he is enabled to form a gallery of great interest. Among others will be found the Duke of Cambridge, Prince Frederick William of Prussia, the Prince Regent of Baden, Prince Edward of Saxe Weimar, Prince Leiningen, Duke of Argyll, Duke of Newcastle, Lord Palmerston, Lord Campbell, Lord Panmure, Lord John Russell, the Earl of Aberdeen, the Earl of Glarendon, Lord Lyndhurst, Lord Cranworth, Sir George Grey, the Bishop of Oxford, Bishop of Winchester, Bishop of Ripon, the New Members of the House of Commons, the Celebrities of the Royal Academy, and the Military Commanders, photographed by Mr. Mayall for Her Majesty, &c.

CHARLES OKEY's Parisians at home.

—Paris—Baden—Wildbad—Piano—Burlesque and Rough Sketches. Wednesday and every evening, except Saturday, at 8; Tuesday and Saturday mornings at 24. Seats, 1s.; stalls, 2s.—Lowther Arcade Rooms, Adelaide-street, Charing-cross.

ART UNION OF GLASGOW.

The *EXHIBITION of the PRIZE PAINTINGS* is *NOW OPEN*, at the Gallery of the Old Water Colour Society, 5a, Pall-mall east. Admission free, except on Fridays, when the charge will be 1s. each.

ROBERT ALEXANDER KIDSTON, Acting Secretary.

THE BATTLE OF BALACLAVA—

Mr. SANT's great *PICTURE*, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now *ON VIEW* from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaght and Co. beg to announce that the above *PICTURE* is now on *VIEW*, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

FLEMISH SCHOOL of PAINTING.—

The *FIRST EXHIBITION of PICTURES* by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.—VAN DEN BROECK, Sec.

MR. W. S. WOODIN's Last Night in

London, Monday, August 17th.—W. S. Woodin as Madame Ristori in her most famous tragic character.—W. S. WOODIN'S *OLIO of ODDITIES* every evening at 8 (except Saturday). A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured, without extra charge, at the Box-office, Polygraphic Hall, King, William-street, Charing-cross.

MR. ALBERT SMITH's MONT BLANC.

Baden. Up the Rhine, and Paris, is *NOW OPEN* every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent *DIORAMA*, in 40 frames, tableau, of Russian scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains, Niimi, Novogorod, during the Fair—Panorama of St. Petersburg and Moscow.—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 5. Admission to the whole building, 1s.

NOTICES, &c.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

A worthy subscriber, resident in Leeds, has sent us a post-office order, with a short and anonymous epistle, being evidently in doubt whether we shall recognize his handwriting, for he says that if he gets no receipt by Saturday (this day) he shall write and reveal his name. Before he can see this printed notice, he will have sent us his patronymic; but we would request subscribers in general, and our good friend at Leeds (whoever he may be) in particular, not to be so hypercautious. We have had no few post-office orders during the last eighteen months, and the only inconvenience we have been subjected to has been occasioned by our ignorance of the sender's name. We received one of these mysterious affairs yesterday. It came from Cottonopolis, and was accompanied by the initials of the remitter, with (fortunately) his address, which gave us some clue; but really our subscribers should not tax our memory or our patience in this manner. We are delighted to accommodate our friends and subscribers in any way, but we have a decided objection to the unnecessary trouble which these anonymous communications occasion. We have had in our desk for some time an order from Kennington, and another from Clapham, and we have not the remotest notion who sent them. The consequence will be that the accounts of these parties will be sent to them again in due course, and, as duty, they will write in the most virtuously indignant strain, declaring that they sent a post office order on such and such a date.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-venders, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

THE MUSICAL GAZETTE

SATURDAY, AUGUST 15, 1857.

THE late repeated attempts to establish a national opera have at length produced in the public a desire for inquiry into the nature and objects of such an institution, and the method of establishing and conducting it.

Lord Bacon observes that, of all the tyrannies that prejudice exercises over the understanding, there is none like the despotism of words; and never did these "idols of the mind" play common sense a more cunning trick, than in the current phrase, "a national opera for the encouragement of native talent;" for institutions of this kind have been too often found to encourage nothing but vanity and imbecility, acting more like torches to make darkness visible, than radiators of the light of genius.

What is meant by a national opera? A lyrical drama in the native language, established to uphold the national honour by displaying whatever the country may possess of matured excellence, creative or executive, in the art. Like all institutions of the kind, it can act by concentration only: it has no more "creative" power in the art over which it presides than the convex lens has over the rays which it concentrates, or the mirror over the features which it reflects.

The conditions of success to such an institution are three: first, the possession of creative or productive power; secondly, executive talent to give it breath; and lastly, public taste to appreciate and support the other two.

Owing to circumstances connected with its political and religious history, this country can boast of but little musical genius, at least, in comparison with Italy and Germany; but it possesses abundance of executive talent, and, in the knowledge and love of music, has ever been, and still remains, pre-eminent. Handel, the mighty minstrel of the prophets, and the greatest of all musicians, was the denizen and adopted son of England, which is still the citadel and stronghold of his fame. His remains had been mingled with her soil for a quarter of a century, and celebrations held to his memory, while yet his name and works were

a dead letter to the rest of Europe. While Haydn and the foreign *dilettanti* were bowing at his tomb in Westminster Abbey, the inquirer was seeking in vain for the spot in the common burial-ground where the remains of Mozart reposed. Not twenty years before Haydn declared England to have been the trumpet of his fame to the rest of Europe, Mozart had left Paris in consequence of the state of music and musical taste in that capital. "I like the French exceedingly," he writes to his father, "but in music they are *beasts and cattle*." Although Germany can now point to Mozart's tomb, and French taste has arisen from the quadruped to the biped state, yet the same causes that have effected the change have also pushed England forward in the race of improvement, and she still remains at the head of Europe, if not as the parent or regenerator of the art, at least, as its refined and munificent patron.

The public have long been ready to support a national opera, established on sound principles, and directed by a competent management; but none of these national institutes has hitherto understood its real position either with the public, to whose taste they are purveyors, and not directors—with the art, of which they are guardians, and not judges (for they must frequently act on opinions not their own)—or with the national honour, of which they are the trustees, and not the generators. In fact, there has been a great deal too much of the professional, and not nearly enough of the mercantile, element in the direction of these places. The late Dr. Crotch has recorded an indignant protest against musical societies being governed by any but musicians; but experience has taught us a very different doctrine. These institutions are, in effect, mercantile establishments, and must be governed, mainly at least, by merchant-law. We are, of course, aware of the fine things that can be said about the dignity of art, and its superiority to every species of conventionality and Mammon worship, but we would remind the utterers of these imposing *credenda* of the old fable of the belly and the members, and, for an illustration, let them compare the flourishing state of the Sacred Harmonic Society, directed by active and intelligent tradesmen and amateurs, with the condition of the Philharmonic, with its committees of professional musicians. It would not be difficult to prove that most of the mistakes which bring so many of these establishments to premature destruction are to be attributed to the contempt or ignorance of the common law of demand and supply. A very few remarks on the career of some of our national institutes will suggest at once the necessity of a radical change in their form and management.

England once possessed two national dramatic establishments, which for many ages did honour to the country, because it already not only inherited the finest dramatic poetry in the world, but had a public able to appreciate it. Hence our national theatres arose. Capital, genius, and industry were attracted to so fertile a source of fame, profit, and honour. Shakspeare and his compeers were the founders, and our inimitable artists, from Betterton to Kean, were the high priests of the temple of the drama,—and England might justly be proud of an edifice which all Europe has acknowledged to have been without a rival.

The Royal Academy of Painting will, on the other hand, afford an example of the futility of these national institutes, where there is neither productive power nor public taste to support them. This society was established about a century ago, to "encourage" the native artists. The heaps of daubed canvas which it exhibited for so many years was the least of its sins and contradictions; for when, at length, the art arose amongst us, the habitual indifference of the Academy to the claims of the "genius" it professed to en-

courage, soon brought it into general contempt, and it is on record that, before the end of the century, this nursery of native genius had become a bye-word for a sneer to every talented artist in the kingdom. What the Academy has now become, public opinion and the progress of the art alone have made it.

The Society of British Musicians is a still more flagrant example of the same kind. The origin and history of this society are singular. In 1815, the Lyceum Theatre was re-built and opened for the same purpose of "encouragement" to the native musician, and for nine years, we are told, the theatre was alone saved from bankruptcy by the talents of the inimitable Miss Kelly, then in the zenith of her popularity. At length, in 1824, the appeal to the natives having been found utterly vain, Weber's *Der Freischütz* was produced, and, in the mean time, the genius of Rossini having struck deep root in public opinion, a new era commenced in the history of the lyrical stage, the first fruits of which was Mr. Barnett's *Mountain Sylph*, perhaps the best original English opera that has been produced since the time of Purcell.* The popular and prolific Mr. Balfe followed; and it now became clear that the best way to improve native music is to subject it, like everything else, to boundless competition. But the old aboriginal class of natives, thus driven from the field, and resolved, as it seemed, to publish their disgraces to all Europe, set up the above institution. It was mainly composed of royal academicians, supported by a few elderly gentlemen of the true old Handel-doting, Rossini-hating class; and, as a sort of upper school to the Academy, where the youthful aspirants of Tenterden-street might try their unfledged wings, would have been unobjectionable enough; but its pretensions made it at once ridiculous, and the public, having now learned to listen with delight to the finest inspirations of Italy or Germany, and witnessed their effects on their own writers, very properly withheld its support from this knot of pedants, tyros, and exclusionists. The few men of reputation who joined the society speedily withdrew. It was compelled to contract the sphere of its operations from Hanover-square to Erat's Harp Saloon, in Berners-street, where it has held a fitful and uncertain existence for some years.

The Philharmonic Society, although not national by name, has been eminently so in its effects. It was the natural as well as national offspring of the revolution in the art, effected by the genius of Haydn and Mozart. Had the attempt been made to establish the society twenty years previously, it would not have stood the most remote chance of success, for genius, like the sun's rays, takes time to dispel the mists that obscure its rising, and thus the twin stars of modern music required another age to be understood. The time therefore being propitious, and public opinion ripe for the experiment, the success of the society was immediate and pre-eminent, and the subscription list was filled with an eagerness without precedent.† It might be supposed that a society, founded on so extensive a basis of public opinion, would have fulfilled its mission easily and honourably; but the directors, forgetting to whom and to what they and the society owed their existence, began to talk and act as if they had themselves been "high priests of the mysteries" of the divine art, responsible to none but the immortal muse from whom they received their mission; instead of being

simply servants of the public and trustees of the art. And mark how they performed their self-proclaimed mission! The concerts were instrumental, and by a fundamental law of the institution, none but works of classical excellence, and posthumous, or at least confirmed, reputation, could be performed. It was this which gave the society its high standing and prestige with the public; yet, ere the ink was dry which recorded the pledge, a work was produced in gross violation of it, and with no claim to consideration but its having been written by a young nobleman. This work (a symphony)—we have been assured by those who heard it, and remember the circumstances of its introduction at the concerts—was not only without ideas, but deficient in the knowledge of harmony and counterpoint which any ordinary student is expected to possess. Shortly after, a violent schism split the society asunder, and a rival institution was set up; but the public, who now began to perceive of what sort of stuff these guardians of the art were made, this time withheld its support, and the rival society sank at once into contempt and oblivion. Such was the early career of the Philharmonic, and it may serve as an epitome and example of its management ever since. The truth is that, but for the ceaseless interest of the public, manifested through the press, the Philharmonic must have long since sunk under its own misdoings. Who has forgotten that it was public opinion alone that obtained for Messrs. Sterndale Bennett, Macfarren, and others, the tardy acknowledgment of their claims to the honorary privileges of the society, after they had been repeatedly and contemptuously ignored by the directors? In its financial affairs, these being less under the control of public opinion, the mistakes have been still greater. Any intelligent tradesman would have told these autocrats of the art ten years ago, that unless they lowered the terms of the subscription, and consented to exchange the mass of coroneted carriages in Hanover-square on the nights of the concerts, for the more humble line of broughams and cabs that attend the meetings at Exeter-hall, the society would become insolvent, a consummation which has now for some years been approaching. The same autocratical influences, which the society seems to have imbibed at its birth, have continued, to the present time, to press with a dead weight on it. We have notorious and favoured servants of the court among the most influential of the directors. A suspicion that the royal visits might be less frequent, or that the nobility would withdraw if the "*canaille*" were admitted, might have had a powerful, though, perhaps, secret influence in upholding the destructive financial system which has been so long undermining the institution. The blunder of 1855, which had nearly given the society its death-blow, in conferring the director's *baton* on a foreigner (who was, perhaps, the very worst conductor the Philharmonic ever had), merely, as it seems, because he was a foreigner, while they passed some score or two of their own countrymen, of talent, reputation and experience, whose services might have been secured at a far less expense, was a mistake that no tradesman of the most ordinary sagacity would have committed. But with all its sins, errors and ignorances, the present condition and prospects of this far and justly famed institute cannot be regarded without pain and regret, for it has done good service to musical England. Its continental reputation, the general excellence of its programmes, and the native talent, productive as well as executive, which (whether from the "pressure from without" or not) it has brought forward, must have checked, at least, the absurd and degrading delusions prevalent on the continent as to the state of the art in this country; but it is to be feared that, in spite of the improved finances and revived prospects of the season of '56, nothing

* The old operas are little more than compilations. If there be any exceptions, such as *Ariazeres*, *The Duenna*, *The Cabinet*, &c., they are defunct.

† We have heard (though we will not vouch for the truth of this) that, during the first season, such was the extensive popularity of the Society that ten guineas were offered and refused for a single ticket.

but a complete change of system can ultimately prevent the impending insolvency, which must be followed by dissolution or dishonour; for if the aristocracy should interfere to restore the finances (which is not impossible), it will be to make the society their own, and then adieu to it as a temple of the muse and a national institution: dissolution would be a better alternative than this.

The "Sacred Harmonic Society," like the "Philharmonic," is not national in name, but it has done excellent public service in the same way. Its origin and character are puritanical, yet it is remarkable that, of the numerous classes of amateurs who attend the hall, the sectarians are those who least understand the inspiration to which they are listening. This is easily accounted for. The puritans have discovered that they can combine a religious exercise with a refined and elevating enjoyment, and the personal character, as well as the genius of Handel, with his religious enthusiasm and his unshaken fidelity, has materially aided this impulse.* The puritanical character of the institution may be known by the suppression, contrary to custom immemorial, of all outward expressions of approval or dissent from the audience: it has been determined that the sacred minstrelsy of Handel and his compeers shall be listened to with the same reverential silence as that of King David himself. As the society has nearly seven hundred subscribers, an electoral body is obtained large enough to ensure a committee, at once responsible and independent, which is composed entirely of active men of business. The concerts are the most splendid and complete of the kind hitherto known. The average expense of each is not much below 200*l.*, an enormous sum to stake on each cast of the die, yet notwithstanding this, and the lowness of the subscription and general admission tickets, the society has a surplus fund of several thousands. It has an extensive continental reputation, and is understood to be in a state of still increasing prosperity—so much for sound management and a clear perception of the common merchant-law, on which such establishments must mainly rest: a striking contrast this, to the courtly subserviency and financial blundering which have brought the Philharmonic so near to destruction. In its "encouragement" of native talent the Sacred Harmonic Society has been less successful. When the Society revived Handel's *Israel in Egypt* and *Deborah* at a financial loss (such, we believe, was the result), it showed public spirit and sound judgment, for the works are of colossal power, and posthumous and long-established fame. The directors would have done well to have followed the same rule with the outstanding and neglected talent now existing in the country. Where, for example, was Mr. Barnett, who writes above public taste, and has an especial claim on an institution of this kind, which, with its classical audiences and the well-earned prestige of its name, might have bestowed a quickening influence on the well-known latent powers of this gentleman, and possibly, in some degree, given him his proper status in public opinion? Where were Edward Loder, and George Macfarren, and Henry Smart? all with the same claims of neglected talent. Finally, where was the prolific (though not neglected) Mr. Balfe? why not have given him a chance in the sacred drama? He would at least have produced something popular and flashy, which would have done neither himself nor the country any discredit, and have paid the society in sterling ore. Even had they lost more money than

they have already done by the course they have adopted, the society would, at least, have vindicated its character as a guardian of the national honour. True, in societies as in states, ruined finances are the certain forerunners of decay; but if the belly is to be fed, it is that the limbs may do their office with activity and vigour. These societies encourage talent as injudicious charity encourages mendicants. National societies, like national assemblies, may be necessary and indispensable machines for the concentration, reflexion, and action of national opinion or genius, but their power beyond this is both little and doubtful, and, unless used with a caution and discrimination of which they have hitherto shown but few examples, they will inevitably become, like their political prototypes, when uninigorated by the breath of public opinion, the readiest tools of injustice, ignorance, and imposture.

Metropolitan.

CRYSTAL PALACE.

It may be said generally, of the Saturday concerts here, that they contain as large an infusion of classical music as the motley tastes of a miscellaneous audience will permit. The classicalities of last Saturday were Meyerbeer's "*Marche aux flambeaux*," Cherubini's overture to *Lodoiska*, Mendelssohn's *scherzo* from *The Midsummer Night's Dream*; the *adagio* from Beethoven's symphony in E flat, and Mozart's "*Batti, batti*." Cherubini's overture has become a sort of novelty from long disuse. With a good deal to elicit favourable remark, its lack of unity and breadth of design prove it to have been one of those early works of the writer, which is not calculated to excite much more attention than what is commonly bestowed on the productions of the early career of a great musician. The oftener Mendelssohn's quaint and beautiful *scherzo* is heard the better it will be liked, as one of the most delicious *morceaux* from a work as secure of the ear of posterity as the poetry to which it is united. We can have nothing to object to the frequent appearance of Beethoven's and Mendelssohn's *adagios* at these and other concerts of the kind, except that they take the place of other pieces of equal claims, while the changes are ceaselessly rung on some two or three of Beethoven and Mendelssohn, with occasionally one of Mozart. The name of Haydn might surely appear a little oftener in this section of the programmes. The great length and elaboration of some of Beethoven's and Mendelssohn's symphonies may be justly urged against their performance entire on these occasions; but Haydn's are of moderate length, while their simplicity and clearness have made them "*familiar as household words*" to all tastes ever since they were written. Why not let us have one of them entire? A selection from Berlioz's *Benedetto Cellini*, and a pretty and lively march ("*Alfred*"), by Mr. Manns, were among the other noted instrumentalities, among which Mr. Nabich's trombone must not be omitted. The vocal portion of the selection was confided to "*la Signora Russell*," i. e., Miss Russell, such, at least, was our own interpretation of the young vocalist's name, and, to judge from the signs around us, the majority of the audience had come to the same conclusion. The mere assumption of a false name on these occasions may be no fair subject of public remark. If Miss Jones likes to be Miss Briggs in public it may be no affair of ours, but the obvious attempt to do the public out of their money and good opinion involved in this habit of native singers *Italianizing* their names, renders the matter a fair subject of critical comment. *La Signora Russell* has a soprano voice, full and sweet in the upper part, but deficient in power in the middle and lower notes, which could scarcely be heard even in the centre of the arena. The *aria* from *Trovatore* was injudiciously chosen: the youthful artist's style is not sufficiently developed, nor her intonation sufficiently sure to make a plunge into the varied and elaborate difficulties of Italian lyrical music a safe experiment at present. The "*Batti, batti*" was less exceptionable, and in Henrion's pretty ballad, "*Arise, sweet love*," she obtained an encore. Between the acts Mr. Willing performed a selection of music on the great organ. The programme included

* Handel, on the day of his death (Good Friday), said to Dr. Warren, the physician who attended him, "I rejoice to die to-day, for I shall meet my Saviour on the day of resurrection" (Easter Sunday). Now this story has possibly done him as much good with the puritans as all his inspiration together.

Mendelssohn's "Wedding March," the *andante* from Beethoven's symphony in D, Weber's overture to *Oberon*, and a pedal fugue of Seb. Bach.

The annual poultry-show, which commenced on Saturday, has been continued to the middle of the present week. We cannot pretend to criticism on such a subject, except in the musical department, that is, among the cocks and hens. Here we had an extemporaneous concert, the feathered vocalists crowing in vociferous defiance of each other in every variety of tone and pitch, and producing an effect exceedingly harmonious and "altogether." The prize rabbits looked half dead with the weight of their own fat. Then there were geese of two kinds—the long-necked and short-legged ones inside the cages, and the short-necked and long-legged ones gazing at them outside. The ducks were out of their element for want of the water; and the fowls, poor creatures! looked much better, and, no doubt, felt much more comfortable, in their ordinary costume than when "dressed for dinner."

The fountains played for ten minutes.

MENDELSSOHN CONCERT BY THE VOCAL ASSOCIATION.—On Friday last the Vocal Association appeared for the third time at the Crystal Palace. The programme was aimed at the admirers of Mendelssohn, and consisted entirely of the works of that composer. Had such a concert been given earlier in the season, there would have been a transeptful of people: as it was, in the present half-forsaken state of London and the suburbs, there were upwards of 3000 present, a larger number than Mendelssohn ever draws in the metropolis.

The *A* major symphony was very spiritedly played by the Crystal Palace band, and conducted by Mr. Manns with much judgment. The remnant of the first part of the concert consisted of the *Loreley* finale, and four part-songs, "The New Year," "Hunting Song," "Departure," and "The Merry Wayfarers." The solo in *Loreley* was sung by Mrs. Weiss, who sang with correctness and spirit, but with rather too much energy in one or two of the solos which really did not need so much force. We fear that many vocalists, in making their *début* at the Crystal Palace, will fall into the grievous error of shouting, under the impression that a good bit of extra force is required for so vast an area. With the solo voice this is assuredly fallacious; a steady tone is best, and travels farthest. The chorus supported Mrs. Weiss very creditably, though we must say it was premature for them to sing in such music as this finale, for it is none of the easiest; stray sheep were to be heard bleating occasionally. Of the part-songs, "The New Year," and "Now morning, advancing," were the most interesting, the former for its novelty, the latter for its ever-welcomeness. "O hills, O vales," though one of the most charming and original of the quartetts of Mendelssohn, is really almost worn out. Since Mr. Hullah gave it forth to a large audience at Exeter Hall some years back, it has been pretty well worked, and it is entitled to a little repose. "The merry wayfarer" is not one of the best part-songs of its composer. We are second to none in our admiration of Mendelssohn, but we are bound to confess that he has "noddled" in some of his compositions of this class. By way of balance, we may suggest "Slumber, dearest," a most lovely serenade for male voices, which Mr. Benedict will find in the "Orpheus" collection, if he be not already acquainted with the *morceau*, which we think highly improvable.

Part II. opened with the more popular, but scarcely more beautiful of the pianoforte *concertos*, that in G minor. It was played by Miss Arabella Goddard, who made the pianoforte much more audible than 99 pianists out of 100 would have done, by the exquisite manner in which she extracted the tone from the instrument. The first and last movements would have been all the better for the adoption of a less terrific speed, a remark we had occasion to make the last time we heard this accomplished performer play this beautiful *concerto*. We doubt if ever we opened our eyes more widely than when we commenced the perusal of that portion of the analytical programme (for there was a very kind book which told us all about the principal works) which referred to the *concerto*. The writer asserts that Mendelssohn, five years after his death, introduced the composition to the English public by performing it at one of the Philharmonic concerts. We do not think it at all likely; indeed, we may take upon ourselves to say that he did not.

The *First Walpurgis Nacht* was very well given. There is nothing alarming about the choral parts of this cantata, with the

exception of "come with torches," so it is not surprising that the Vocal Association should have done themselves credit. The *solis* parts were taken by Miss Fanny Huddart, Mr. Montem Smith, and Mr. Weiss, and were most efficiently rendered. There is a wonderful spirit of devotion and enthusiasm about the choruses of their work, and the audience appeared to thoroughly enjoy the representation.

The argument of *The Walpurgis Nacht* is peculiar and interesting. The German legend that witches and evil spirits assembled on the First of May (*Walpurgis Nacht*) on the summit of the Harz Mountains, is said to have originated in heathen times, when the Christians tried by force to prevent the Druids from observing their accustomed rites of sacrificing, in the open air, on the hills. The Druids are said to have placed round the mountains watchers, who, by their dreadful appearance, hovering round fires and clashing their weapons, frightened the enemy, and the ceremonies were proceeded with. Upon this tradition Goethe founded the poem which Mendelssohn Bartholdy has set to music. The poem commences by a Druid announcing to the assembled multitude the arrival of the month of May, and exhorting them to prepare for the celebration of the annual ceremony. The people are about joyfully to begin, when an aged woman warns them of the danger they are incurring from their enemies. A chorus of women echo the warning, and also complain of the oppression to which they are subjected. Upon hesitation appearing among the people, a Druid priest denounces all who by flight shall attempt to hide themselves, or fear to take part in the approaching ceremonies. He then, with other Druids, exhorts the people to prepare wood for the sacrifice, and promises them protection by trusty guards, who disperse, and silently secure all the passes round the glen; a Druid guard also proposes that if their enemies should assail them the people should, by horrid noises, screams, howls, and frightful apparitions scare them away. The people, with the priests, then commence their religious rites, and upon the Christian soldiers advancing to disturb the ceremony, they are so frightened by the supernatural apparitions that they run back in alarm, leaving the Druids and their followers in undisturbed possession of the glen.

The following is the return of admissions to the Crystal Palace for six days, from August 7 to August 13:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Aug. 7 (7s. 6d.)	..	1,214	1,985	3,199
Saturday	" 8 (2s. 6d.)	..	1,819	2,172	3,991
Monday	" 10 ..	..	10,134	683	10,817
Tuesday	" 11 ..	..	11,738	741	12,479
Wednesday	" 12 ..	..	9,805	792	10,597
Thursday	" 13 ..	..	6,309	393	6,702
			41,019	6,766	47,785

COVENT-GARDEN THEATRE.—Almost anticipating the construction of the Cranbourn-street extension line, the Duke of Bedford, through his agents, has been busily occupied by pulling down various houses belonging to his grace in Tavistock-street and Exeter-street, for the purpose of extending Barleigh-street from the Strand into Covent-garden market. Already the Board of Works have marked out the ground for the site of their new offices, adjacent to which is to be the new vicarage for which the Duke of Bedford has given the ground; and Mr. Farnan, the oilman, will rebuild on the opposite corner. All that remains to be removed are the premises belonging to Mr. Harris, the builder, and the other properties which intervene between Tavistock-street and Covent-garden market. Diverging from the Strand, this line of street will take an oblique, or rather a diagonal direction, on account of the difference of level between Exeter-street and the intersecting thoroughfares, and from this point it will proceed in a direct line with the "Hummums," entering the market opposite the north-east angle thereof, which hereafter is intended to form the Royal entrance to the new Covent-garden Theatre. On Saturday week the works connected with the pulling down the late building were brought to a close, and the ensuing week will witness the commencement of the works connected with the rebuilding thereof. The ample site, as far as the late theatre is concerned, has been cleared, and the pulling down of the Piazza Tavern, to form an entrance to the market, will shortly be commenced, as the sale of wines and

stock is announced to take place immediately. The intended new building will be brought out to the full extent of the frontage in Bow-street, and, continuing down Hart-street, will occupy the whole extended area covering Princes-place, and adjoining Robins' auction-rooms, at which end the intended new stage is proposed to be erected. On the south side of the theatre, in continuation of the Piazza in Covent-garden market, north of the quadrangle running into Bow-street, will be erected an ornamental conservatory, in principle similar to the Jardin des Plantes, Paris, which will be open to the public during the day, although closed at night, to be available as conferring additional accommodation for visitors to the new opera house. Her Majesty's entrance will be placed at the south-west angle of the building. The style of the intended new building is Italian in general character, resembling the principal front of the Board of Trade and the Treasury. Mr. Barry, jun., is the architect; and Messrs. Lucas have undertaken the contract for the execution of the works. It is intended that the new Italian Opera House shall be opened early in the ensuing season, although, taking into consideration the tardy proceedings which have marked the demolition of the old building, this desire on the part of the managers could hardly have been anticipated, more especially when, under the influence of fine weather and long days, every moment would have been considered too valuable to be misappropriated when not devoted to practical purposes. However, about eight months may be considered to intervene between the present time and the usual commencement of the opera season. The building recently destroyed was erected in eight months and eleven days from its commencement; therefore, adopting this fact as a precedent, aided by the exercise of skill and the assistance of science in the supply of the necessary appliances and accessories of building, combined with the principles of modern construction, we may fairly anticipate the completion of the intended new edifice by the end of March or the beginning of April, at the opening of the season 1858.—*Building News.*

MR. AND MRS. T. GERMAN REED'S (MISS P. HORTON'S) POPULAR ILLUSTRATIONS.—After a long and prosperous season, during which they have greatly increased their reputation by their very successful performances in the last new entertainment (provided for them by Mr. William Brough), these favourite artists are about to terminate their present engagement in London, with a view to commence a tour in the provinces. They will appear in the month of September at Deal, Ramsgate, Margate, Dover, Folkestone, Tunbridge Wells, Hastings, St. Leonards, Maidstone, Brighton, Southsea, Southampton, Salisbury, and Hyde, and, when the coming autumn shall have left those places comparatively deserted, they will visit the more commercial districts in the north, where, though they are less likely to find "holiday-makers" amongst their audiences, the new entertainment (judging from the approbation it has heretofore received) will doubtless meet with even a larger share of public patronage amongst the permanent residents than is to be expected in those localities which are generally known as "fashionable resorts." The wonderful power of personation, which has now so often been displayed by the lady, and the acknowledged musical skill, combined with a sense of humour, possessed by the gentleman, justify the belief that the result of the engagement they are about to commence will be as satisfactory and agreeable to themselves as to those for whose amusement their abilities will be brought into requisition.

Opera.

It is said that Mr. Lumley is negotiating for Meyerbeer's *L'Africaine*, and, if it be true that the spirited impresario has given the composer a choice of the best obtainable artists in Europe, we think there is a great probability of London having the honour of the production. Meyerbeer is very fastidious about the cast, and, according to all accounts, he sees no prospect of being satisfied in the French capital.

ANNOUNCEMENTS FOR THE SEASON.

Sept. 9. Crystal Palace Flower Show.

" 16. Crystal Palace Flower Show.

" 21. Crystal Palace Flower Show.

Theatrical.

ASTLEY'S.—Shakspeare and Verdi have dismounted. On Monday night a "legitimate" equestrian drama was produced, entitled *El Hyder, the Chief of the Ghaut Mountains*. Very properly, this has nothing to do with the recent barbarous outrages in India, though the reference to the Ghauts would appear a little suspicious. The usurpation of a throne, and the restoration of the true sovereign, form the harmless framework of this melodrama, and there is a plenty of human fun and "equestrian effect" provided by the various incidents.

HAYMARKET.—Mr. Charles Mathews has played during the week at this house, as a sort of farewell series of appearances previous to his starting for America. He has been playing in some of those light pieces with which he is thoroughly identified, and has drawn crowded houses. Our trans-atlantic friends will be sure to welcome the accomplished comedian, and we shall be no less delighted at his return from the land of dollars.

OLYMPIC.—This charming little theatre has passed into the managerial hands of Robson—the genius of burlesque, and generally favourite actor—and Mr. W. S. Emden, the "acting-manager" throughout the reign of Mr. Wigan, whose lamented retirement we chronicled last week. The Olympic, in spite of the attraction of Mrs. Stirling, Mr. Robson, Mr. George Vining, &c., can ill afford to lose such an actor as Mr. Wigan. We cannot think of anyone in the present day to equal him as a general actor, nor can we specify any great actor so utterly free from mannerism. We trust we may yet have Mr. Wigan again on the stage: he has done quite right to renounce the cares and anxieties of management, and we trust that his retirement will enable him to recover his health.

Monday last was the inaugurative night of the new management, and there were two matters of interest—one, the expected address by Mr. Robson, and the other the first public stage representation of *The Lighthouse*, a drama by Mr. Wilkie Collins, originally performed at the Tavistock-house theatricals, under the auspices of Mr. Charles Dickens. The first piece performed was *The Subterfuge*, an adaptation from the French, in which Mrs. Stirling, Mr. George Vining, and Mr. Murray appeared. After a short interval the curtain rose, and Mr. Robson appeared, for the purpose of delivering this address, which had been prepared by Mr. Robert Brough:—

"Ladies and Gentlemen,—

"That's all I know—

"The words I had to speak awhile ago,
 "And may have yet, for back they still may come anon,
 "Have taken flight at such a strange phenomenon,
 "That must have been the work of fairy elves,
 "I don't know if you noticed it yourselves.
 "Let me describe it. On this very stage,
 "My home from infancy—not as to age,
 "I could talk when I came here—that's all one,
 "But here I felt my feet and learnt to run.
 "Well, scarcely had I found myself alone
 "Within this house, whose size I thought I'd known,
 "When this occurred—the stage sank down 12 feet,
 "The roof flew up and seemed the skies to meet,
 "The walls ran back and left of boards a plain,
 "Say from Newcastle-street to Drury-lane.
 "I in the midst of it—about as large
 "As a stray oyster in an empty barge,
 "Or Marius—Mario I beg your pardon,
 "Sitting among the bricks of Covent Garden.
 "E'en now it seems than formerly much bigger,
 "Yet rather more adapted to my figure.
 "What in the size of my paternal mansion
 "Could have created such a strange expansion?
 "I know—and any youth can feel with me,
 "Whose tender parents have gone out to tea
 "And left him all alone (his heart's desire),
 "With strict injunctions not to play with fire,
 "To mind the house. How vast each room appears;
 "And on a person of such tender years
 "What dread responsibilities to fall.
 "Suppose, for instance, visitors should call.
 "Seats in the best of rooms he can't refuse them;

"But what to give them—how shall he amuse them?
 "He cannot do the ill-behaved or glum thing
 "And keep the doors shut, or he might lose something.
 "To make the best of it he can but try—
 "Ladies and gentlemen, that boy am I.
 "They who as parents kind in art have stood for me
 "(Who never gave me aught but what was good for me),
 "Have left the house, perhaps for many a day,
 "(Not to enjoy themselves, I grieve to say;)
 "And I am left to fill the master's place,
 "And save his house's honour from disgrace.
 "Well, I've been educated with propriety,
 "I've passed four years in very good society;
 "And for a host I've had instructions ample
 "In studying a gentleman's example.
 "Besides (my recent image to employ),
 "I've this advantage o'er the lonely boy—
 "My anxious father and considerate mother
 "Have left me in the charge of my big brother—
 "A steady youth, with brain quite free from dizziness,
 "Who has for years attended to the business.
 "You know him—of ill-breeding not a particle,
 "And such a judge of a superior article;
 "Trusting to his urbane and wise direction,
 "I need but play, he'll see to the connexion.
 "From drawing-room to shop! The slight's absurd.
 "Let me be serious—in a parting word.
 "An exiled King, hailed back to France's Throne,
 "Said to his people ('tis a tale well known)—
 "'Why do you shout? The Monarch you restore
 "'Brings France no change—only one Frenchman more?
 "In our small realm, decreed to rulers new,
 "The form of government approved by you,
 "We would not change—improvements here and there,
 "When wanted, to attempt we will not spare—
 "Our base the same—no grief shall you express
 "Save for an actor and an actress less."

Mr. Robson here retired, and fetched his "big brother," Mr. Emden, who was warmly received on his appearance. *The Lighthouse* was then performed.

The plot of the play may be thus briefly described. Aaron Gurnock (Mr. Robson), his son, Martin Gurnock (Mr. Walter Gordon), and Jacob Dale (Mr. Addison), are three light-keepers, who, owing to incessant storms, have been kept shut up in the Eddystone Lighthouse for a period of a month, without relief, and who, at the opening of the drama, are nearly perishing from starvation in their lonely abode. Young Martin is betrothed to old Jacob Dale's daughter, Phoebe (Miss Wyndham), and despite present misery, still indulges in the hope of making her his wife. The storm rages, and beats round the old lighthouse, and Jacob Dale, true to his profession, ascends to the "Crow's nest," there to sound the gong, as a warning to any vessel that may be driven towards the coast. During his absence, old Aaron Gurnock appears upon the scene, faint, worn, half dead with privation and superstitious terror: he has had a dream which has so affected him that he confides to his horror-stricken son the secret of his life—that in early years he had been a farmer, that during a storm a lady had come to seek refuge at his cottage, that the weighty appearance of her saddle-bags had aroused the cupidity of a friend of his then staying with him, by whom she had been murdered, and that he himself had assisted in hiding her body in the Daw's Cave, by the sea-shore. The effect of this relation upon the sensitive mind of the son may be guessed: he is shocked beyond measure, more especially as he feels that the son of a murderer is no meet husband for Phoebe Dale. Even when, with the lull of the storm, a boat arrives from the shore, bringing both provisions and Phoebe as its freight, the dreadful story still weighs upon him. He eats without appetite, and his answers to the affectionate inquiries of his sweet-heart are short and unconnected. Old Aaron, in his half-draft state, fears that the party from the shore are come to deliver him to justice, while his terror is culminated when the ship seen by Jacob Dale in the morning goes to pieces on the rocks, and the name on her boat as read by Phoebe is the "Lady Grace," the identical appellation of the lady whose body was hidden in the Daw's Cave. In the second act we find Phoebe grieving over Martin's change, but all eloquent in praise of the virtues and kindness of a lady who has been saved from the wreck, and who

is then in the lighthouse; Old Jacob angry at his intended son-in-law's coolness, and determined to call him to account; and Old Aaron, fortified by food and renewed health, utterly denying his confession of the previous day, asserting that it was but a creation of his fevered brain; and rating his son soundly for his shrinking from him. In the midst of his denial, however, the shipwrecked lady (Miss Swanborough) enters, dressed exactly after the description of the murdered victim, and indeed turns out to be the identical Lady Grace who was not killed, though deeply wounded, and whose life was preserved by some smugglers, who found her in the cave which served them as a hiding place for their contraband goods. Of course, all ends happily; the bar to Martin's happiness is removed, and Old Aaron lives to repent of his share in a murder which was not committed.

Mr. Robson and Mr. Addison acted remarkably well. Miss Wyndham—a purloinment from the Adelphi—acquitted herself creditably, and Miss Swanborough was graceful and quiet. The evening's entertainments were concluded with the new burlesque of *Masaniello*.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2s. 6d., and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

CHORAL SERVICES

On August 9, being the ninth Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Turner in A. Travers in E.	Boyce in C.	
A.—Crotch in B flat. Langdon in F.	Barrow in F.	Lord, thou hast been } Hayes. our refuge.

CHAPEL ROYAL, ST. JAMES'S.

With the exception of the Anthems, no music was performed at the Chapel Royal, in consequence of the death of Bishop Blomfield, who was Dean of the Chapel.

M.—Put me not to } Croft. rebuke.	
E.—The souls of the } Nares. righteous.	

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Randall in F. Elvey in C.	Boyce in A.	Sleepers wake. Mendelssohn.
E.—Norris in A. Randall in D.	King in B.	Luther's Hymn.

For August 16.

ST. ANDREW'S, WELLS STREET.

M.—Purcell in A flat. Ouseley in E. Armes in E.	Aldrich in G.	O give thanks. Aldrich.
A.—Battishill in D. Nares in A.	Ditto.	Blessed be thou. Kent.
E.—Ditto.	Walmisley in C.	Hear my prayer. Stroud.

TEMPLE CHURCH.—The service is discontinued until October.

LINCOLN'S-INN CHAPEL is closed until November.

Provincial.

OXFORD.—On Monday evening the members of the Oxford Amateur Theatrical Society gave another of their performances, the pieces chosen being *The Corsican Brothers* and *The Eton Boy*. There was a large attendance, and the performances went off with success; the Misses Carson, of the London theatres, adding no little to their reputation by their capital acting in the parts of Madame de Franchi and Emile de Lesparre. Other favourite pieces were announced for other nights during the week.

RIPON.—A grand concert was given here by Miss Barwick (from the Royal Academy of Music, London), on Monday, the 3rd August, in the Public Rooms, when she was assisted by the following artists: Mrs. Sunderland, Miss Barwick, Mr. Wood (from the Manchester concerts), and Mr. Lambert (from the York and Manchester concerts); solo concertina, M. Julian Adams, and accompanist, Mr. Wood. The concert opened with "The last Rose of Summer," beautifully sung as a quartett by Mrs. Sunderland, Miss Barwick, Mr. Wood, and Mr. Lambert. Mrs. Sunderland then sang Donizetti's song, "The Star of Life," with much sweetness and expression; and was followed by Miss Barwick in Balfe's "The green trees," which was much applauded. M. Julian Adams then gave a solo on the concertina, which was followed by Muller's part-song, "May-day;" Mr. Lambert followed in Mendelssohn's "I'm a roamer," which he gave with great spirit. Mr. Wood was much applauded in "Good-bye, sweetheart," and Mrs. Sunderland was encored in "The Captive Greek Girl," as were Mr. Lambert and Miss Barwick, the former in ("Non piu andrai") "So, air page," and the latter in "Terence's Farewell." The concert, which was an excellent one, was brought to a close by the "National Anthem." The room was crowded by a fashionable audience.

At the request of many influential friends, Miss Barwick gave another grand concert on Tuesday evening, the 4th inst., with

the same party, with the exception of Mrs. Sunderland, whose place was supplied by Miss Hirst, from Huddersfield. The concert commenced with Richards' beautiful trio, "Up! quit thy bower," which was well sung. Miss Hirst then gave "When the quiet moon," in which she was encored, and Mr. Wood received the like compliment for his beautiful singing of "In happy moments." Miss Barwick was much applauded in "Why do I weep for thee?" and Mr. Lambert was warmly encored in Hatton's jolly song, "Simon the Cellarer," which he gave in first-rate style. This was followed by Miss Hirst in "Great talkers" (encored); and, after an interval of ten minutes, the second part opened with the part-song, "May-day," followed by Fiorivanti's "Singing Lesson," capitally sung by Miss Hirst and Mr. Lambert, and encored. The rest of the programme not being followed for want of copies, we were only able to gather the title of one or two pieces. Bishop's fine glee, "Chough and Crow," was beautifully sung, and the "National Anthem" brought the concert to a close.—*The North Riding Advertiser*, Friday, August 7th, 1857.

ORGAN.

A new organ was erected last week in the parish church, Waresley, Cambridgeshire, by Thomas J. Robson, of London. Also one by the same builder in the parish church of Middleton Teesdale, Durham. This latter instrument has a bourdon stop throughout the manual.

Review.

"THE LIFE OF HANDEL," by Victor Schœlcher. Trübner and Co.

(Continued from page 381.)

Hanover did not long hold the great musician. In the following year he again obtained leave of absence and proceeded to London, where he produced his operas, *Pastor Fido* and *Thesus*, the prices of boxes and pit being raised for the performance of the latter.

Conservatism and satire appear to have been remarkably prevalent at this period. The English monarchs of the time were not allowed to appoint a foreign chapel-master, and the superiority of Handel to Eccles (then organist of the Chapel Royal), and the fact of his being employed to write extra services for solemn occasions, called forth numerous "squibs" from the wits of the day. Of these services, the *Te Deum* and *Jubilate*, written at the conclusion of the peace of Utrecht, are particularized. The latter, though never heard at sacred concerts, is frequently performed on the opening day of our great provincial festivals,—at least, such as are held in cathedrals. The *Te Deum* is not of so fine and complete a character as that written for the Dettingen victory, and which is generally employed at the same festivals. Handel's writing of these great services with orchestral accompaniment was the result of his hearing masses similarly executed in Germany and Italy. We are not informed whether these compositions were ever executed as a portion of divine service, but we should imagine, from their elaborate character, that they were reserved for special occasions, or that they met with representation at sacred concerts. The peace of Utrecht was celebrated at the Chapel Royal, and it is fair to suppose that the *Te Deum* and *Jubilate* were performed there, although it was the original intention of the Queen to have attended a celebration in St. Paul's Cathedral. At all events, for these services Handel was rewarded by Queen Anne with a life pension of 2000*l.*

About this time Handel acquired celebrity as a harpsichordist, and in *Rinaldo* and *Thesus* he exhibited his powers in the orchestra, occasionally performing solos. In mentioning that he was invited to play at the house of one Thomas Britton, we are tempted to give the following extract, which appears scarcely credible, though we know that odd things were done at the beginning of the last century:—

"Thomas Britton belonged to that class of men whom persons of limited views are accustomed to term the lower orders of society, for he gained his daily bread by crying small-coal, which he carried about the streets in a sack upon his shoulders. He lived near Clerkenwell-green,

a quarter of the town, with which fashionable people were scarcely acquainted before he made it illustrious. How it came to pass that he learnt to play upon the viola da gamba is not known; but he played upon it, and he was so much of an artist, that he grouped around him a number of amateurs, who were happy to perform concerted music under his direction. Hawkins has collected many of their names:—John Hughes, the author of *The Siege of Damascus*; Bannister, the violinist; Henry Needler, of the Excise-office; Robe, a justice of the peace; Sir Roger L'Estrange, gentleman; Woolston, the painter; Henry Symonds; Abiell Wichello; and Obadiah Shuttleworth. At first they admitted their friends to these reunions, and little by little the circle of auditors increased, until it included some of the most distinguished persons in the town. Britton was the tenant of a stable, which he divided horizontally by a floor; on the ground-floor was his coal-shop. The upper storey formed a long and narrow room, and it was in this chamber (in which it was scarcely possible to stand upright, and where, when he had escaped the dangers of the little dark winding staircase, the visitor found no sort of convenience) that the first meetings in the nature of private concerts took place in England, and instrumental music was first played regularly. Here it was that from 1678 to 1714 (the period of his death), the itinerant small-coal merchant weekly entertained the intelligent world of London at his musical *soirées*, always gratuitously. Among others, the Duchess of Queensbury, one of the most celebrated beauties of the court, was very regular in her attendance. All newly-arrived artists were ambitious to appear there. Dubourg, the violinist, played there immediately on his arrival, when he was from nine to eleven years old. Pepusch and Handel played the harpsichord and the organ there. Hawkins mentions, as a proof of the great consideration which Britton acquired, that he was called 'Sir;' and many persons, unable to believe that a man of that class, and of such a business, could arrive, by natural means, to be called 'Sir,' took him for a magician, an atheist, and a jesuit. The small coal-dealer was indeed something of a magician, inasmuch as he was fond of old manuscripts, of which he bought as many as his business would permit him to do. At his death (in September, 1714) he left behind him a very fine collection—the catalogue of which was printed—and also a great many instruments, among which was a harpsichord and 'an organ, fit for a room.' Woolston painted two portraits of his friend Britton, and Hawkins has given one of them among the portraits in his *History of Music*. This extraordinary man is represented in a kind of dustman's hat, a blouse, and a neckerchief knotted like a rope."

By the date of Britton's death, it appears that Handel had not long opportunity for communication with the "small-coal merchant," whose patronage and countenance must have been of some consequence to young artists. These were not the first concerts given in London, as may be seen by the following:—

"John Bannister, of whom Crosse says that he was 'the first Englishman who distinguished himself on the violin,' had attempted something like a public concert in 1672. In the *Memoirs of Music*, by Roger North (Attorney-General under James the Second), we are told:—'The next essay was of the elder Bannister, who had a good theatrical vein, and in composition had a lively style peculiar to himself. He procured a large room in Whitefriars, near the Temple back gate, and made a large raised box for the musicians, whose modesty required curtains. The room was rounded with seats and small tables, ale-house fashion. One shilling was the price, and call for what you pleased; there was very good music, for Bannister found means to procure the best hands in town, and some voices to come and perform there; and there wanted no variety of humour, for Bannister himself (*inter alia*) did wonders upon flageolet to a thoro' base, and the severall masters had their solos. This continued full one winter, and more I remember not.'

"Hawkins extracts the advertisement of these concerts from the *London Gazette* for the 30th of September, 1672:—'These are to give notice, that at Mr. John Bannister's house (now called the musick-school), over against the George Tavern, in White Fryers, this present Monday will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same time.'

The composition of the *Te Deum* and *Jubilate* for the peace of Utrecht excited the jealousy of the Elector of Brunswick, who was irritated at Handel's producing a work of such magnitude in England, while he remained his chapel-master.

Before the decease of Britton, Queen Anne had departed this life, and the Elector of Brunswick became George the First of England. Handel was at the time playing truant in this country, and he felt rather qualmish at the idea of meeting his patron in a new character of such importance.

A German admirer of Handel's, however, suggested something which should lead to a reconciliation; this something was no more nor less than the famous *Water Music*. This collection, consisting of an overture and two dozen pieces of music, was per-

formed in a barge that followed (or accompanied) the royal boat on an aquatic excursion, which is thus described:—

"The King, the Prince and Princess of Wales, and a large party of nobility, went in barges with music from White Hall to Limchouse. When they returned in the evening, the captains of shipping suspended lanterns in their rigging, and the houses on both sides of the river were illuminated, and incredible numbers of boats filled with spectators attended the royal party, and cannons were continually fired during the day and evening."

The orchestra for this liquid music consisted of four violins, one viol, one violoncello, one double-bass, two hautboys, one flute, two flageolets, one trumpet, two French horns, and two bassoons. There was sufficient individuality about Handel's music for the king to recognize the style, and he duly appreciated the compliment paid him by the composer. Not only did an ultimate reconciliation take place, but Handel received an additional annuity of 200*l.* from the king, and, on his appointment as music-master to the family of the Prince of Wales, he derived another yearly 200*l.* from the Princess (afterwards Queen Caroline). His introduction to all this good fortune was mainly owing to Baron Kilmanseck, the "German admirer" to whom we have already referred, and who was himself a bit of a composer.

Biographical.

HERR CZERNY was one of the most prolific composers of the day. The works of Beethoven do not exceed one hundred and thirty, nor those of Hummel one hundred and twelve, but Czerny's compositions had almost reached the incredible number of one thousand. He was born in February, 1791, and at the age of fourteen began his career of a pianoforte teacher, and was from that time for thirty years esteemed the best musical instructor in Vienna. He did not appear before the public as a composer till he was twenty-seven years old. He was more successful in his arrangement of melodies and his works for instruction than in his original compositions, which were light, easy, and melodious, but betrayed no great depth nor talent. He worked for almost all the publishers in Germany, but was better paid by an English house, which purchased several of his compositions. He had been in personal communication and on terms of friendship with all the musical celebrities of his day. He lived latterly in great retirement, and devoted himself assiduously to his cats, who were the friends and amusement of his declining years. The little man, with his black skull-cap and kindly face, will be for many a day missed from the back benches of the Viennese concert-rooms, where he was invariably to be found when any music was being performed. It has been stated that he left the bulk of his fortune, which was considerable, to charitable and religious institutions. Not knowing whether or not he had any relatives living, he has directed that 20,000 florins should be reserved for anyone who, in the course of six years, may be able to prove relationship to him. A life income of 600 florins is to be given to an old female servant who lived with him forty years; and his other servants are to receive recompenses in proportion to the length of their services. He did not even forget the shopman of his music publisher, having bequeathed him 200 florins. His articles of jewellery, most of which were presented to him by royal and imperial personages, he has divided amongst his friends.

Foreign.

BERLIN.—A new *Macbeth* is announced at the opera-house, by Herr Taubert, who follows—as regards his subject—in the wake of M. Chérad and Signor Verdi. Taubert is only known in England by his *Lieder*, some of which are very graceful, and are genuine music.

SIGNOR LABLACHE is not only by no manner of means defunct, but it is stated that he is much improved in health, and is likely to appear next season at the Paris opera.

THE Italian journals (a letter from Paris says) announce the production of a new composer, Signor Sorraio, a pupil of Merca-

dante. The opera is called *Pergolesi*, and was brought out with great success at the Fondo, of Naples. Now is the time for singers and composers; never were they better paid or more appreciated. Verdi can get almost as much money as he likes for a new opera, and we have agents in Paris looking out for lady and gentlemen singers, who may almost choose their theatre if possessing the shadow of a name. America threatens to become a profitable market for the sellers of sweet sounds. In a brief space of time there will be three or four large theatres in the United States permanently demanding vocalists who can sing Italian operas. Madame Frezzolini is already engaged; Madame Borghi-Mamo has more than one offer. I met an American agent the other day who said, speaking of the lyrical demands of his country, "If the article can be found, sir, we have a large musical consuming public ready to pay their money."

THE PARIS CLAUQUE.—The *claque* is a very funny institution in the Paris theatres. I attended the first night of a new piece at the Gymnase. The first act dragged a little, but towards the end of it a few people laughed. The chief of the *claque* then led off, and the applause followed in a little circle like the fire of musketry, ceasing as suddenly as it commenced.—*Paris Letter*.

LOLA MONTES.—The renowned Lola Montes is now spending a few days at Niagara Falls. She has appeared at the Buffalo Theatre as a sort of interlude to her season of pleasure. On Friday morning Lola took the train for Buffalo, and, without advice from any source, she seated herself in the baggage car to quietly puff her cigarette. While thus cosily throwing off from her lips the curling smoke, she was discovered by the conductor, and informed that passengers were not permitted to ride in the baggage cars. She paid no attention to the intimation, but continued to smoke as if no one had addressed her. Assistant-superintendent Collamer was at the station, and was informed what Lola was doing. He said she must do as other passengers did, and that she could not be permitted to ride in the baggage car. The conductor called upon her, and politely told her that she must take a seat in one of the cars designed for passengers. Lola drew herself up into an attitude of defiance, and told the conductor that she had travelled all over the world, and had always rode where she had a mind to, and proposed to do so in this case. The conductor further expostulated with her, and assured her that he was but executing the orders of the superintendent and the rules of the company. Lola replied she had "horse-whipped bigger men than he." This settled the matter. The conductor withdrew, and Lola was not again disturbed. She rode to Buffalo in the baggage car, and had no occasion to use the whip. The railroad men did not care to further disturb the tigress.—*Rochester Union*, July 20.

OUR SCRAP BOOK.

GERMAN MUSICAL COMPOSERS AND WRITERS,

Who flourished during the Sixteenth Century.

In Germany and the Low Countries we find that music had arrived at considerable perfection as early as the middle of the sixteenth century. In the composition of church music the Italian masters were certainly superior to the Germans; but the latter were by much the most skilful in their knowledge and use of the organ. They had discovered the power and excellence of this noble instrument; and, from the duration of its sounds, how particularly adapted it was to the performance of music in consonance: that all the graces of modern music, such as fugues, imitative and responsive passages, and various kinds of motion, were no less capable of being expressed on the organ than by a number of voices in concert. To such perfection had the Germans carried their performance on the organ, that, even so early as the year 1480, one of their countrymen, whose name was Bernhard, invented the pedal, and thereby increased the harmony of the instrument, by the addition of a fundamental part.

It is generally understood that *vocal concerts* had their first rise in Flanders about the middle of the sixteenth century. Charles the Fifth, King of Spain and Emperor of Germany, for

some time made Brussels the place of residence for himself and his court, and great numbers of eminent musicians were drawn thither from all parts of Europe. These were not only patronized and favoured by the prince, but likewise received the greatest encouragement from the opulence and generosity of the merchants of the place and neighbourhood.

It is true that concerts of merely instrumental music were then scarcely known; but vocal music, in parts, was not only the entertainment of persons of rank at public solemnities, but began to be so much the common amusement at social meetings and in private families, that every well educated person was supposed to be capable of joining in it.

The kind of convivial harmony here alluded to was a species of composition of three or more parts for different voices, adapted to the words of some short poem, and known by the name of *madrigal*. It cannot be supposed that these first essays had much to recommend them to notice besides the correctness of their harmony; and although they were greatly admired at the time, they fell far short, in point of excellence, of those of the succeeding age.

JUSQUIN DE PREZ, or JODOCUS PRATENSIS, was a native of some place in the Netherlands, and a pupil of Okenheim. In the early parts of his life he went to Paris, and was appointed chapel-master to Lewis the Twelfth, who reigned from 1498 to 1515. When he was first admitted to this office, the king promised him also a *benefice*, but by some means or other it was forgotten. Jusquin experienced some inconveniences, and at length ventured upon an expedient to bring the circumstance to the king's recollection, without giving offence. He had been ordered to compose a motett for the royal chapel; and he chose that part of the 119th Psalm which begins, *Memor esto verbi tui servo tuo*, "O think upon thy servant as concerning thy word." This he set in so supplicating and exquisite a manner that it was universally admired. The king was delighted with it: he took the hint, and conferred on Jusquin the promised preferment. The grateful musician afterwards composed an anthem from another part of the same Psalm: *Bonitatem fecisti cum servo tuo, Domine*, "O Lord, thou hast dealt graciously with thy servant."

In consequence of the neglect that had taken place respecting the *benefice*, Jusquin applied to a nobleman, in high favour at court, to exert his influence with the king. This person encouraged his hopes with ardent protestations of zeal for his welfare, and constantly ended by saying, "I shall take care of this business, let me alone." "*Laissez faire moi, laissez moi faire.*" At length, however, Jusquin's patience was exhausted by this vain and fruitless assurance; and out of revenge he turned it into *solemnization*, and composed an entire mass on these syllables of the hexachord, *La, sol, fa, re, mi*. This mass is among the productions of our author deposited in the British Museum, and is an admirable composition.

The following circumstance likewise took place during Jusquin's residence at the court of France. The King, though extremely fond of music, had so weak and inflexible a voice that he had never been able to sing a tune; and he defied his chapel-master to compose any piece of music in which it was possible for him to bear a part. The musician made the attempt. He wrote a canon for two voices, to which he added two other parts. The person who sang one of these two parts had nothing more to do than either to sustain a single sound, or alternately to sing the key-note and its fifth. Jusquin gave to his Majesty the choice of the two. He preferred that which consisted only of the long note; and after some time the royal scholar was enabled to continue this, as a drone to the canon, in despite of nature, which had never intended him for a singer.

Jusquin, among musicians, was the giant of his time; and he seems to have arrived at an universal monarchy and dominion over the affections and passions of the musical part of mankind. His compositions appear to have been as well known, and as much practised throughout Europe, at the beginning of the sixteenth century, as Handel's were in England about ninety years ago.

In the music-book of Prince Henry, afterwards King Henry the Eighth, preserved in the Pepps collection at Cambridge, there are several of his compositions; and we are told that Anne Boleyn, during her residence in France, had collected and practised a great number of them. In a very beautiful manuscript deposited in the British Museum, consisting of French songs of

the fifteenth century, in three and four parts, there are several written by Jusquin. But probably the most capital collection of his works, and of those of contemporary contrapuntists, now extant, is a printed one in the British Museum, containing masses in four parts, the first that issued from the press after the invention of printing. They consist of the first and third set of the mass, which Jusquin composed for the Pope's chapel during the pontificate of Sixtus the Fourth, who reigned from 1471 to 1484; of the masses of Pierre de la Rue; of a set of masses by Anthony de Feven, or Feum, Robert de Feven, and Pierzon; and of the masses of John Mouton, and of other different composers, (*misæ diversorum auctorum*), namely, Obrecht, Bassiron, Brumel, Gaspar, and De la Rue.

Whoever examines the compositions of Jusquin in score, will find that no notes have had admission by chance, or for the sake of *remplissage*, as the French term it, but that every thing not only contributes to the principal design and harmony of the whole, but each part has a specific character and meaning in itself.

His masses, though more frequently cited and celebrated by musical writers than those of any other author, and indeed than any others of his own works, seem inferior in every respect to his motetts. The latter are not only all composed upon subjects of his own invention, or upon fragments of the most beautiful and solemn chants of the church, but are in a style considerably more clear and pleasing than those.

With respect to some of Jusquin's contrivances, such as augmentations, diminutions, and inversions of the melody, expressed by the barbarous Latin verb, *canerizare*, from the retrograde motion of the *crab*, they were certainly pursued to an excess; but to subdue difficulties has ever been esteemed a merit of a certain kind in all the arts, and consequently treated with respect by artists.

Canons difficult of solution were to musicians a species of problem, and served more to exercise the mind than to please the sense: and however contemptuously these harmonical contrivances may be treated by the lovers of more airy and simple compositions, the study of them is still of such use to musical students, in their private exercises, that a profound and good contrapuntist has, perhaps, never yet been made by other means.

As Euclid ranks first among ancient geometers, so Jusquin, for the number, difficulty, and excellence of his musical canons, seems entitled to the first place among those old composers who have been most assiduous and successful in the cultivation of this difficult species of musical calculation.

But although the style of Jusquin, even in his secular compositions, is grave, and chiefly in fugue, imitation, and other contrivances, with little air or melody; yet this defect is amply supplied to contrapuntists and lovers of choral music by purity of harmony and ingenuity of design. "Indeed," says Dr. Burney, "I have never seen, among all his productions that I have scored, a single movement which is not stamped with some mark of the great master; and though fugue and canon were so universally cultivated in his time, when there were many men of abilities in this elaborate and complicated kind of writing, yet there is such a manifest superiority in his powers, such a simple majesty in his ideas, and such a dignity of design, as wholly to justify the homage he received from the world."

Notwithstanding the favour in which he stood with the French king, Jusquin experienced, in his latter days, a sorrowful reverse of fortune, and, during the time he was in Italy, he seems to have complained to his friend Serasino Acquillano, the poet, of the splendour in which some fashionable buffoons lived, whilst he was left in want and obscurity. A sonnet which was produced on this occasion is preserved by Zarlino. We shall present it to the reader in an English dress.

"Ne'er say, O Jusquin, Fate's to thee unjust,
"Blest with a genius so divine;
"Nor let the dress of vile buffoons disgust,
"Who but in borrow'd plumage shine.

"Nor gold nor silver want to be adorn'd,
"Their price from worth intrinsic springs;
"While structures formed of meaner wood are scorn'd,
"Till cover'd with more precious things.

"Of these buffoons how soon the favour fades,
"Who ev'ry hour their trappings change;
"But short neglect true virtue ne'er degrades,
"She safely through the world may range!

"Buoy'd up like one whom friendly cork surrounds,
"Though plung'd in Ocean fathoms deep,
"Elastic still, with native force she bounds,
"And still above the wave will keep."

According to Walther, Jusquin de Prez was buried in the Church of St. Gudule at Brussels, where his figure and epitaph are still to be seen. His death must have happened early in the sixteenth century, but the exact time of it we have not been able to discover.

Exhibitions, &c.

(Continued.)

ARCHITECTURAL EXHIBITION,
and Collection of Building Materials and Inventions,
Suffolk-street, Pallmall east.—Open from 9 till dusk.
—Admission 1s.; or by season tickets, at all times
and to all the lectures, 2s. 6d.

JAS. FERGUSON, F.R.A.S., } Hon. Secs.
JAS. EDMESTON, Jun. }

MOSCOW.—BURFORD'S PANORAMA
is NOW OPEN. A magnificent panorama of Moscow,
with the gorgeous entry of the Emperor Alexander II.
St. Petersburg and the Bernese Alps are still open.
Admission to each 1s. Open from Ten till dusk.
Leicester-square.

INDIA.—Russian Life and Scenery.—
Great Globe, Leicester-square.—New DIORAMA of
RUSSIA, at 3 and 8. Diorams of INDIAN LIFE
and SCENERY, at 12 a.m. and 6 p.m. Admission to
the whole building, 1s.

**BURFORD'S PANORAMA.—SIERRA
LEONE.**—This beautiful and picturesque Panorama
is now OPEN to the public. Moscow and the Ber-
nese Alps continue on view. Admission to each, 1s.
Open from 10 till dusk.—Leicester-square.

ADAM AND EVE, by J. Van LERIEU.
This grand work, the companion of which is in the
possession of Her Majesty, at Windsor, is on VIEW
(free) at 60, St. Paul's churchyard.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added
to the collection. Admission, 1s.; on Monday, 6d.;
children under 12 years of age, 6d. The band of the
First Life Guards, by permission of Colonel Parker
will perform in the Gardens THIS DAY, at Four
o'clock, and on each succeeding Saturday, until
further notice.

Theatrical Announcements.

ROYAL PRINCESS'S THEATRE.

Last Week of the Season.

THIS EVENING, and during the week, Shakspeare's
play of THE TEMPEST. Books of Shakspeare's play
of The Tempest, as arranged for representation at the
Royal Princess's Theatre, with Notes by Mr. Charles
Kean, may be had at the box-office of the Theatre,
price 1s. each.

THEATRE ROYAL, ADELPHI.

Variety and Attraction.—The next representation of
George Darville is postponed until Mr. Benjamin
Webster's recovery from his present illness.—Mr.
Wright, Mr. Paul Bedford, and Madame Celeste.—
By desire, and last time this season, the celebrated
drama of Green Bushes. THIS EVENING, the
celebrated drama of GREEN BUSHES, or A Hun-
dred Years Ago: Mr. Wright, Mr. P. Bedford, and
Madame Celeste, in their original characters. With
WELCOME, LITTLE STRANGER: Messrs. Wright,
P. Bedford: Mrs. Chatterley, Miss Arden. And
FEARFUL TRAGEDY IN THE SEVEN DIALS:
Messrs. Wright and P. Bedford. Next week will be
revived the popular extravaganza of The Elves.
Various novelties are in preparation.

Great National Standard Theatre,

Shoreditch. Proprietor, Mr. John Douglass.—Mr.
and Mrs. SIMS REEVES will appear for eighteen
nights, commencing on Monday, September 7.

THEATRE ROYAL, HAYMARKET.

Last Night but Three of the Farewell Engagement
of Mr. Charles Mathews, previous to his departure
for America.—THIS EVENING (Saturday), MAR-
RIED FOR MONEY, and A PRACTICAL MAN,
in both of which Mr. Mathews will sustain his ori-
ginal characters. A young lady will also make her
first appearance in the petite comedy of AGED
FORTY. Concluding with THE SPOILED CHILD:
Little Pickle, Miss Anna Maria Quinn. On Monday
next, for the last time, and by desire, Mr. Charles
Mathews will appear in The Game of Speculation,
and A Curious Case. Tuesday, the Benefit of Mr.
Charles Mathews, and his last appearance in London.
On Wednesday next, August 19, in consequence
of the brilliant reception given to Mr. T. P. Cooke
on his return to the stage, and his great attraction, he
will appear for a few nights more in the drama of
Black-eyed Susan.

In future the prices of admission will be—Orchestra
stalls (which may be retained the whole of the even-
ing), 6s.; no charge for booking. First price—dress
boxes, 5s.; upper boxes, 3s.; pit, 2s.; lower gallery, 1s.;
upper gallery, 6d. Second price—dress boxes, 3s.;
upper boxes, 2s.; pit, 1s.; lower gallery, 6d.; no half-
price to upper gallery.

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